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ABSTRACT

Working in cooperation with reading specialists, English teachers designed a program to meet the needs of a class of seventh graders with reading disabilities. The reading specialist role was expanded from that of small consultant to include actual classroom instructor. The teaching of literature and reading skills was facilitated through the systematic development of study guides and cooperative learning experiences. Using the novel "Shane," an instructional framework was created to teach vocabulary development and comprehension. The combination of the efforts of the English teacher and the continued individual attention of the reading specialist offered the students with a serious reading problem their best chance to improve. (Author/KS)

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CAN THE ENGLISH TEACHER AND THE READING SPECIALIST RIDE TOGETHER WITH SHANE ON THE WIDE RANGE OF READING DISABILITIES?

To be presented on Thursday , May 13

10:45 a.m. Anaheim Convention Center

California A

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CS 002 631

CAN THE ENGLISH TEACHER AND THE READING SPECIALIST RIDE TOGETHER WITH SHANE ON THE WIDE RANGE OF READING ABILITIES?

"You want me to teach reading? I've never had a course in it!"

This was the reply - an expected one - from many a junior high English instructor to the suggestion that he or she teach specific reading skills.

The equally predictable response of the reading supervisor making the suggestion was to organize an in-service course at each of the junior high schools in the district.

Most English teachers participated faithfully for 18 clock hours and learned how word analysis, comprehension, study skills and appreciation are developed in the elementary school. Basic principles of remedial reading were covered, as were strategies for incorporating needed skills teaching into the vehicles of the English curriculum.

Did this solve the problem? Not quite. The candid reaction of the more outspoken English teachers was that it was a good course but they still didn't feel confident that they could effectively present skills instruction to groups of 25 to 30 teen-agers with varying reading needs.

"How about some help?" a few asked. Could the school's reading specialist give more direct assistance, right in the classroom?

Planning the Cooperative Effort

Thus began a vital change in the role of the junior high reading specialist - from diagnostician and small-group therapist to cooperating team teacher.

The director of education, the reading supervisor, and the junior high reading specialists took the feedback from the English teachers and sat down to brainstorm.

They went back to the English teachers with a plan for the English teacher and the reading expert to work side-by-side over a ten-week period to attack the growing problem of underdeveloped reading skills.

Seventh grade - the beginning of the junior high experience - was selected as the target for two main reasons. First, it was felt that the transition to a content-oriented junior high program tends to awaken students to the cruciality of reading skills (4). The project would thus have an added plus in motivation. Second, the seventh grade teachers were in a position to capitalize on the diagnosis and therapy carried on by the elementary reading specialists and classroom teachers who had worked with the neediest children in grade six.

As to the vehicle, the logical unit in the seventh grade course of study into which to weave the skills instruction was Shane. The skillfully crafted, high-action western by Jack Schaefer had been made into an Alan Ladd movie; many students had seen a TV re-run or heard about it. With boys constituting about 80% of the severely disabled readers, the thought was that Shane's special appeal to boys gave the program an added chance for success.

Readability samplings signaled a caution light. Some of the expository material in Shane came through as 10th grade difficulty level. Much of the conversation, however, rated below seventh grade. The planners felt that class preparation could overcome much of the vocabulary difficulty and that it was worthwhile to devise special teaching strategies for the harder passages and concepts in order to get the built-in motivation of the red-blooded story line.

During the summer, two reading specialists worked out a series of mini-units based on Shane which could be used by heterogeneous seventh grade groups (2). Chief inspiration for methodology was Teaching Reading in the Content Areas by Harold Herber (2).

Emphasis was placed on differentiated study guides and cooperative learning. The resulting "how-to" guide for teachers suggested designing instruction that would cater to individual needs but that could be woven into the fabric of a central unit. At times there would be "task forces" containing representatives of fast, average and slow strata

for maximum student-to-student aid. At other times the strategy might call for grouping by common skill needs such as syllabication or identification of useful Latin and Greek roots (5).

Executing the Plan

Implementation began in fall of 1973. In most cases the seventh grade English teacher welcomed the help of the reading specialist and the two worked out the mechanics of the sharing of the responsibility for the daily lessons.

A few hesitant English teachers asked the reading specialist to take over all the initial presentations. At the other extreme were two veteran teachers concerned about possible infringement of their classroom autonomy. One teacher was openly mistrustful of the arrangement. He thought information bearing on his competence might pass upward through the reading specialist.

As the work progressed, gradual progress was made on the problems of the staff. A beginning teacher, slightly shy, took on an increasing share of the load of technical skills instruction. To varying degrees the teachers who had been reluctant to share authority were softened by the earnestness of the reading specialists. The man who saw the reading teacher as a potential evaluator was reassured that this was not the case, that his only boss was the principal and that the principal had not interest in second-hand information about teaching aptitude, but a high interest in reading improvement.

The most rewarding development for the reading specialists came after the piloting period had ended and the English teachers were back on their own. Each reading teacher reported that at least one of the cooperating English teachers came to her at some time after the original ten weeks to ask his former partner's opinion of a study guide that he had himself designed for a subsequent unit in the curriculum. The teaching of reading had indeed rubbed off!

(In one of the schools, in fact, the following year saw the English teachers ask for help in constructing guides for other novels in the course of study.(1) They pooled their collections of sample guides in a central file.(

Evaluation

Participating English teachers filled out an anonymous questionnaire soliciting frank reactions to the project and suggestions for improvement. The over-all tone of the replies reflected a desire that the program be repeated. The English teachers generally felt that they could learn and accomplish still more by going through the process again.

The most frequent criticism applied to the intensity with which some skills had been presented. There was an overabundance of material in the guide for teaching certain phonetic and structural skills. For some students it was an "over(s)kill" attack on their weaknesses and the instructions needed to be modified. Suggestions of this kind were built into the revised guide for cooperating English teachers which the specialists prepared for the school year 1974-75.

Student Response

The students in participating classes took a diagnostic reading test in September and an alternate form of the same test in May. Individual analyses were given in cases where there was a need for more diagnostic information than could be supplied by the group test.

Many students responded well; some stubborn cases made disappointing progress. Clearest gains were made by students who were taken under the wing of the reading specialist as he/she resumed conventional therapy schedule after the opening ten weeks of the new pilot program.

The message seemed to be that the combination of the on-going efforts of the English teacher plus small-group sessions with a reading specialist, both directed at meeting specific reading needs, offered the seventh grade student with a serious reading problem his best chance to improve.

Conclusion

English teachers who have worked cooperatively with specialists in a program to meet reading needs add vital leverage to the task of combatting reading disability.

References

1. Beyer, Jr., Walter T. Manual for Teaching "April Morning" and "Across Five Aprils," Cleveland, Ohio, 1975.

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3. Herber, Harold L. Teaching Reading in Content Areas. Englewood Cliffs, N.J.: Prentice-Hall, 1970.

p.8

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4. Lichtenstein, Jack. "Reading Improvement at the Right Time." The School Executive (April, 1957), p. 65.

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Outline of Walter Beyer's
Presentation ,10:30 session, Thursday, May 13, 1976

"Can the Reading Specialist and English Teacher Ride as Partners on Shane to Shoot out Reading Difficulties?"

I. Diagnostic Testing with English Teacher identifying and prescribing for individual needs.
   Stanford Diagnostic Reading Test, Level II, Forms W, X (pretesting and post-testing)

II. Using Jack Schaeffer's Shane as an example to help teachers learn techniques of teaching the following reading skills along with the study of a novel with the whole class.
   A. Vocabulary
   B. Word Attack
   C. Levels of Comprehension
      1. Literal
      2. Interpretive
      3. Applied
   D. Group discussion of thematic concepts
   E. Writing activities

III. Giving examples of:
   A. Readability Tests
   B. Instructional Frameworks
      1. Plot sequence
      2. Character development
      3. Concept overview
   C. Reading Guides
   D. Reasoning Guides
   E. Chapter-by-Chapter Study Guides
      (vocabulary, word attack, group discussion questions, reinforcing grammar, dictionary study, pronunciation, wordbuilding-- all within and integrated with a literature unit)

IV. Reinforcing specific skills: skills day, one day a week, with specific reading activities prescribed for each student's particular needs
   Materials:
      RFU, SRA, literal comprehension
      Using the Context, Barnell-Loft, inferential comprehension, relating skills
      Pictocabulary, Dexter-Westbrook
      Phonics We Use, Lyons and Carnahan
      Homemade Skill Kits, with zeroxed activity sheets for each skill

V. Response by teachers mixed

VI. Outcomes

VOCABULARY PRETEACHING, Chapter-by-chapter, Shane

The following is a list of vocabulary-word attack concepts that are reinforced in the chapter vocabulary preteaching study guides.

Ch.	
1	Context clues
	Connotation- multiple meanings
2	Alphabetizing
	Parts of Speech
3	Roots, Affixes
4	Synonyms
5	Dictionary Use
	Descriptive Words
6	Vowel digraphs: oi, oy
7	Vowel-r
	Blends
8	Roots
	Syllables-vowel sounds
9	Synonyms
10	Syllables- division
	Context clues
11	Colorful language- idioms
	vowel-r (ar, are, air)
	Homonyms
	Connotations
	Parts of Speech
	Suffixes
12	Long and short vowels
	Suffixes
	Syllable division
	Synonyms
13	Synonyms
	Context clues
	Roots
	Pronoun reference
14	Syllables
	Endings
	Homonyms- context clues
	Descriptive Words in Context
15	Archaic word whence- used in context

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Robinson, Francis P., Effective Study. New York: Harper and Brothers, Inc., 1946.

Sanders, Norris M., Classroom Questions, What Kinds? New York: Harper and Row, Inc., 1966.

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Pretest of SHANE

Readability Level

WALTER BEYER
CLEVELAND HEIGHTS, O.

Directions:

This is not so much a test of your reading ability as it is a test of the book's ability to be read by you. In other words, we would like to see if we have chosen a book that is too hard for the class.

Use any words you can think of to fill in the blanks in the material below quoted from the book.

I

He rode into our valley in the summer of '89. I was a kid _____, barely topping the backboard_____ father's old chuck-wagon. I was on the upper _____ of our small corral, soaking in the late afternoon _____, when I saw him far down the road where _____ swung into the valley from the open plain beyond.

_____ that clear Wyoming air I could see him plainly _____ he was still several miles away. There seemed nothing _____ about him, just another stray horseman riding up the _____ toward the cluster of frame buildings that was our _____. Then I saw a pair of cowhands, loping past _____, stop and stare after him with a curious _____.

_____ came steadily on, straight through the town without slackening _____, until he reached the fork a half-mile below _____. One branch turned left across the river ford _____ on to Luke Fletcher's big spread. The other bore _____ along the right bank where we homesteaders had pegged _____ in a row up the valley. He hesitated _____, studying the choice, and moved again steadily on our _____.

As he came near, what impressed me was _____ clothes.

II

Then one afternoon, when we were stowing away the _____ and last cutting of hay, one fork of the _____ tongs we were using to haul it up to _____ loft broke loose. "Have to get it welded in _____," father said in disgust and began to hitch up _____ team.

Shane stared over the river where a cowboy _____ riding lazily back and forth by a bunch of _____. "I'll take it in," he said.

Father looked at Shane _____ he looked across the way and he grinned. "All right. It's as good a time as any." He _____ down the final buckle and started for the house. _____ a minute and I'll be ready."

"Take it _____, Joe." Shane's voice was gentle, but it stopped father _____ his tracks. "I said I'll take it in."

35 -

Father _____ to face him. "Damn it all, man. Do you _____ I'd let you go alone? Suppose they--" He bit _____ on his own words. He wiped a hand slowly _____ his face and he said what I had never _____ him say to any man. "I'm sorry," he said. "_____ should have known better." He stood there silently watching _____ Shane gathered up the reins and jumped to the wagon seat.

III

I sat on the step below father and mother, _____ them, and their legs on each side of me _____ it seem better. I felt father's hand on my _____.

"This is kind of tough on you, Bob." He _____ talk to me because I was only a kid. _____ was really talking to himself.

"I can't see the _____ finish. But I can see this. Wilson down and _____ be an end to it. Fletcher'll be done. The _____ will see to that. I can't beat Wilson on _____ draw. But there's strength enough in this clumsy body _____ mine to keep me on my feet till I _____ him, too." Mother stirred and was still, and his _____ went on. "Things could be worse. It helps a _____ to know that if anything happens to him, his _____ will be in better hands than his own."

There _____ a sharp sound behind us on the porch. Shane _____ risen so swiftly that his chair had knocked against _____ wall. His hands were clenched tightly and his arms _____ quivering. His face was pale with the effort shaking _____. He was desperate with an inner torment, his eyes _____ by thoughts that he could not escape, and the marks were obvious on him and he did not care. He strode to the steps, down past us and around the corner of the house.

IV

I guess that is all there is to tell. _____ folds in town and the kids at school liked _____ talk about Shane, to spin tales and speculate about _____. I never did. Those nights at Grafton's became legends _____ the valley and countless details were added as they _____ and spread just as the town, too, grew and _____ up the river banks. But I never bothered, no _____ how strange the tales became in the constant retelling. _____ belonged to me, to father and mother and me, _____ nothing could ever spoil that.

For mother was right. _____ was there. He was there in our place and _____ us. Whenever I needed him, he was there. I _____ close my eyes and he would be with me _____ I would see him plain and hear again that _____ voice.

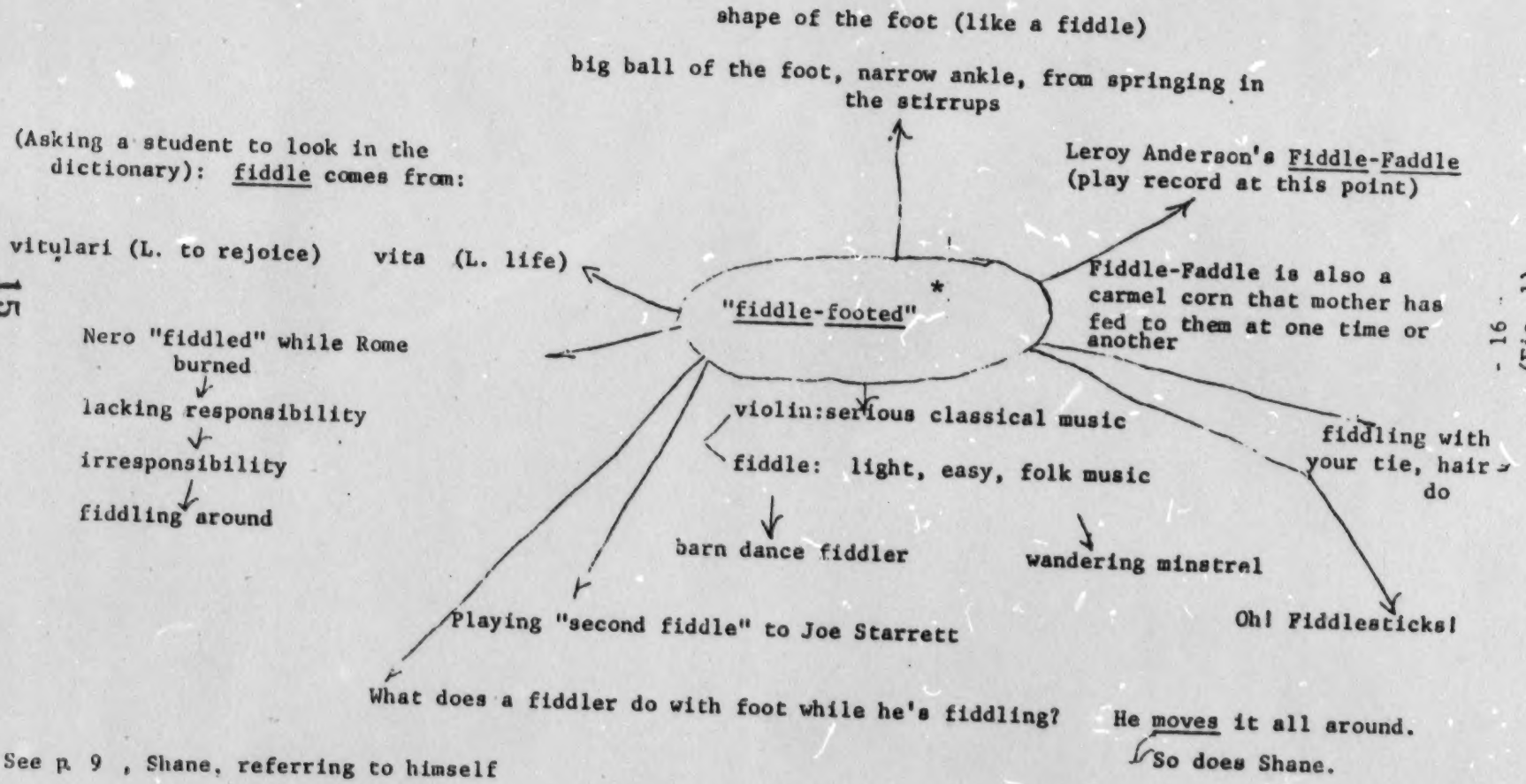
I would think of him in each of the _____ that revealed him to me. I would think _____ him most vividly in that single flashing instant when _____ whirled to shoot Fletcher on the balcony at Grafton's _____. I would see again the power and grace of _____ coordinate force beautiful beyond comprehension. I would see the _____ and the weapon wedded in the one indivisible deadliness. I would see the man and the tool, a good man and a good tool, doing what had to be done.

14

W. BEYER
CLEVE. HTS, O.

Figure 1

INSTRUCTIONAL FRAMEWORK FOR VOCABULARY WORD DEVELOPMENT WITH THE WHOLE CLASS


shape of the foot (like a fiddle)
big ball of the foot, narrow ankle, from springing in the stirrups
(Asking a student to look in the dictionary): fiddle comes from:
Leroy Anderson's Fiddle-Faddle (play record at this point)
vitulari (L. to rejoice)
vita (L. life)
"fiddle-footed" *
Fiddle-Faddle is also a carmel corn that mother has fed to them at one time or another
Nero "fiddled" while Rome burned
lacking responsibility
irresponsibility
fiddling around
violin:serious classical music
fiddle: light, easy, folk music
fiddling with your tie, hair-do
barn dance fiddler
wandering minstrel
Playing "second fiddle" to Joe Starrett
Oh! Fiddlesticks!
What does a fiddler do with foot while he's fiddling?
He moves it all around.
So does Shane.

* See p. 9, Shane, referring to himself

-15- (Fig 1)

- 16 - (Fig 1)

Figure 2

INSTRUCTIONAL FRAMEWORK of the Plot Sequence of Shane

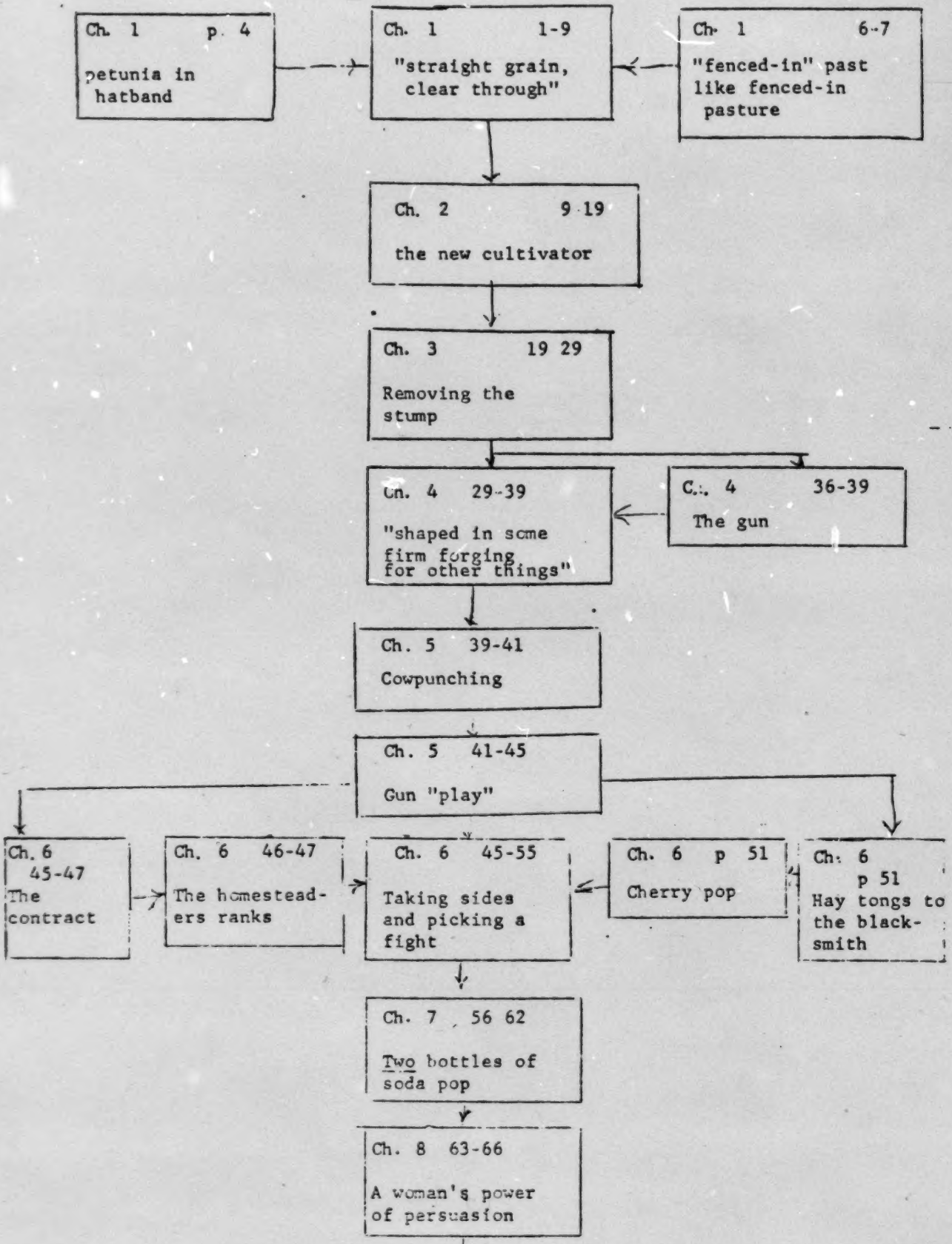
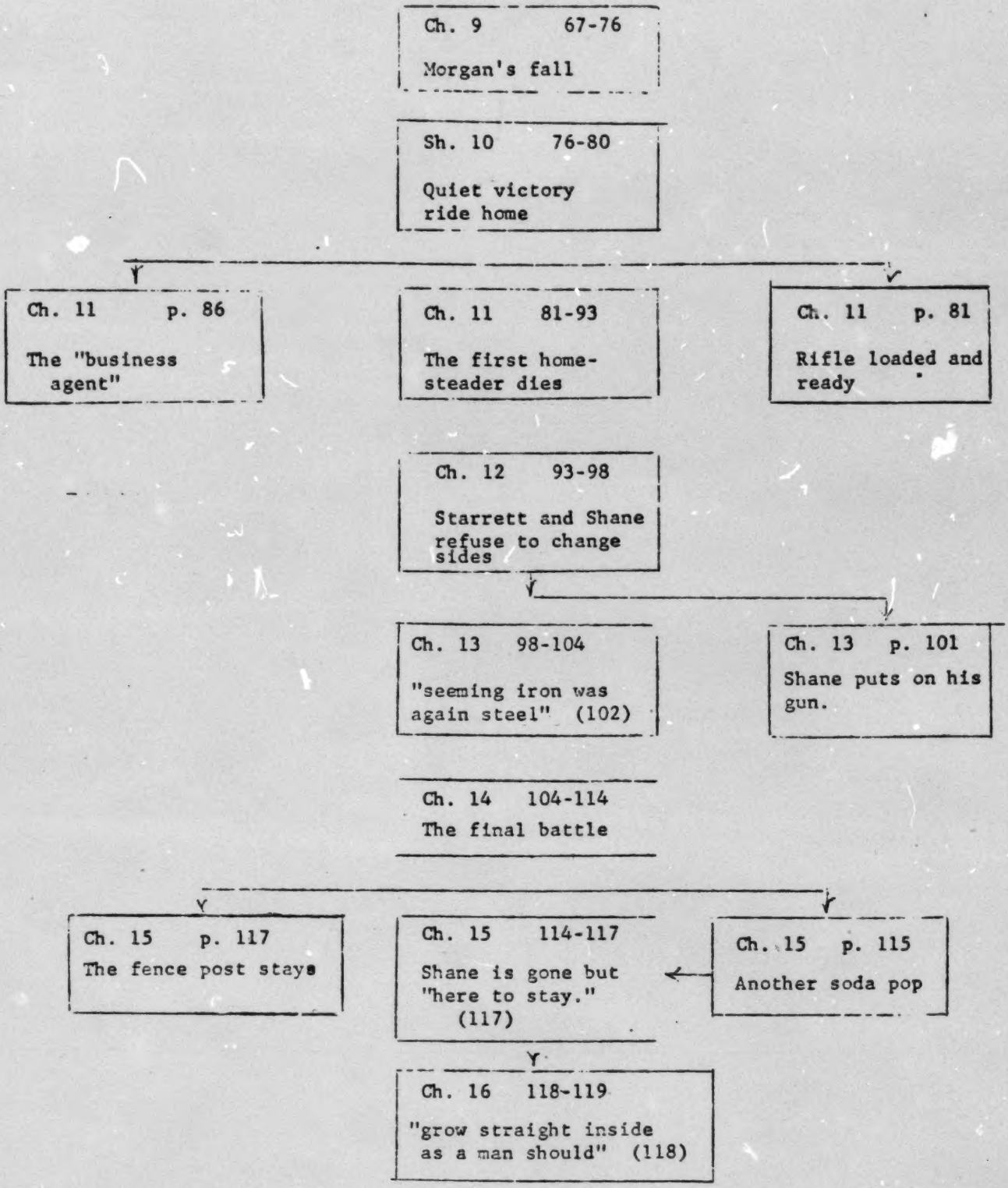


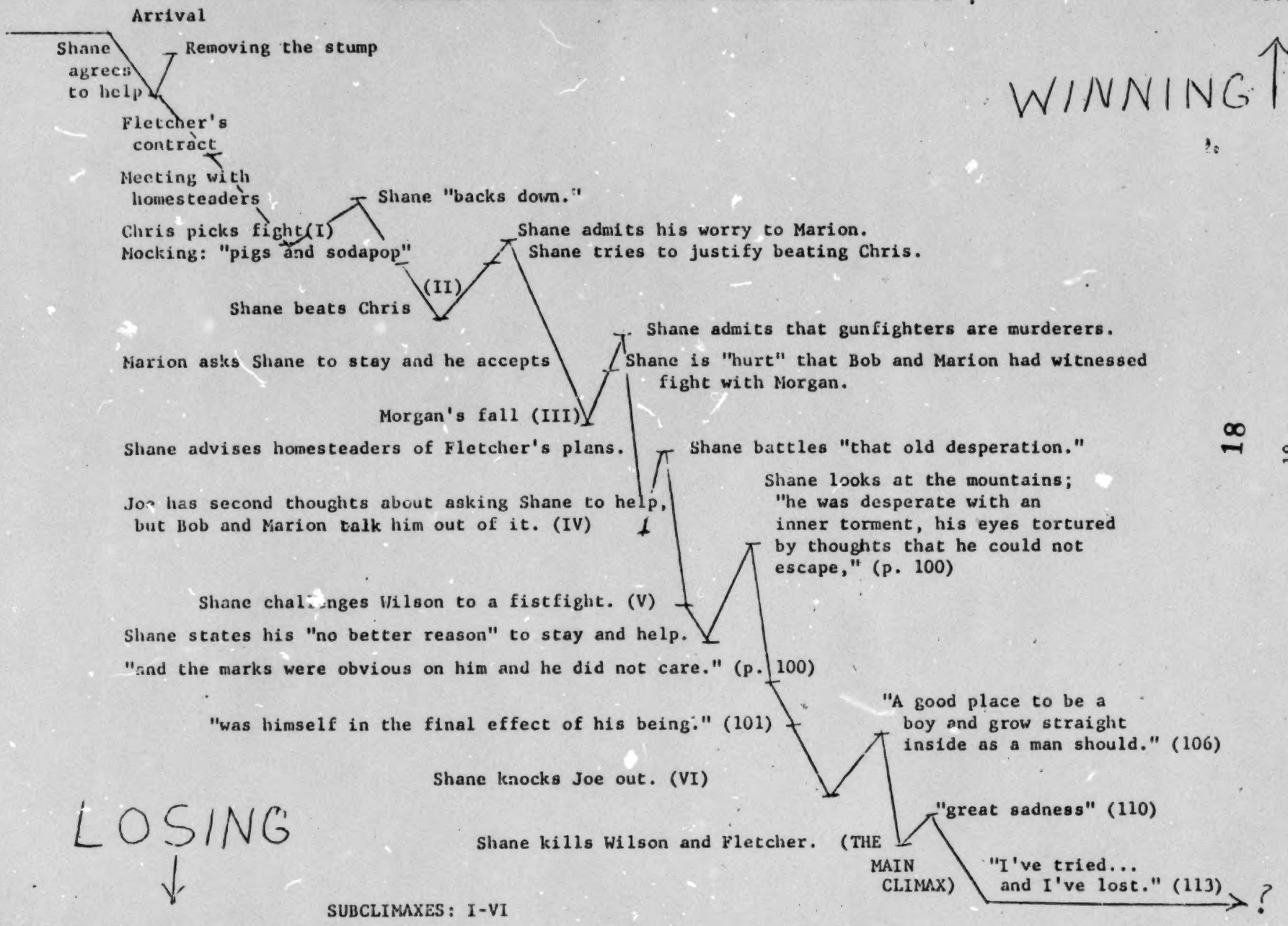
Figure 2

INSTRUCTIONAL FRAMEWORK of the Plot Sequence of Shane, cont.


Ch. 9 67-76
Morgan's fall
Sh. 10 76-80
Quiet victory ride home
Ch. 11 p. 86
The "business agent"
Ch. 11 81-93
The first homesteader dies
Ch. 11 p. 81
Rifle loaded and ready
Ch. 12 93-98
Starrett and Shane refuse to change sides
Ch. 13 98-104
"seeming iron was again steel" (102)
Ch. 13 p. 101
Shane puts on his gun.
Ch. 14 104-114
The final battle
Ch. 15 p. 117
The fence post stays
Ch. 15 114-117
Shane is gone but "here to stay." (117)
Ch. 15 p. 115
Another soda pop
Ch. 16 118-119
"grow straight inside as a man should" (118)

INSTRUCTIONAL FRAMEWORK: SHANE'S STRUGGLE WITH HIS PAST

FIGURE 3


Arrival
Shane agrees to help
Removing the stump
Fletcher's contract
Meeting with homesteaders
Chris picks fight (I)
Mocking: "pigs and sodapop"
Shane "backs down."
Shane beats Chris (II)
Shane admits his worry to Marion.
Shane tries to justify beating Chris.
Marion asks Shane to stay and he accepts
Morgan's fall (III)
Shane admits that gunfighters are murderers.
Shane is "hurt" that Bob and Marion had witnessed fight with Morgan.
Shane advises homesteaders of Fletcher's plans.
Joe has second thoughts about asking Shane to help, but Bob and Marion talk him out of it. (IV)
Shane battles "that old desperation."
Shane looks at the mountains; "he was desperate with an inner torment, his eyes tortured by thoughts that he could not escape," (p. 100)
Shane challenges Wilson to a fistfight. (V)
Shane states his "no better reason" to stay and help.
"and the marks were obvious on him and he did not care." (p. 100)
"was himself in the final effect of his being." (101)
"A good place to be a boy and grow straight inside as a man should." (106)
Shane knocks Joe out. (VI)
"great sadness" (110)
Shane kills Wilson and Fletcher. (THE MAIN CLIMAX)
"I've tried... and I've lost." (113)
?
WINNING
LOSING
SUBCLIMAXES: I-VI

(Figure 5, INSTRUCTIONAL FRAMEWORK, Land

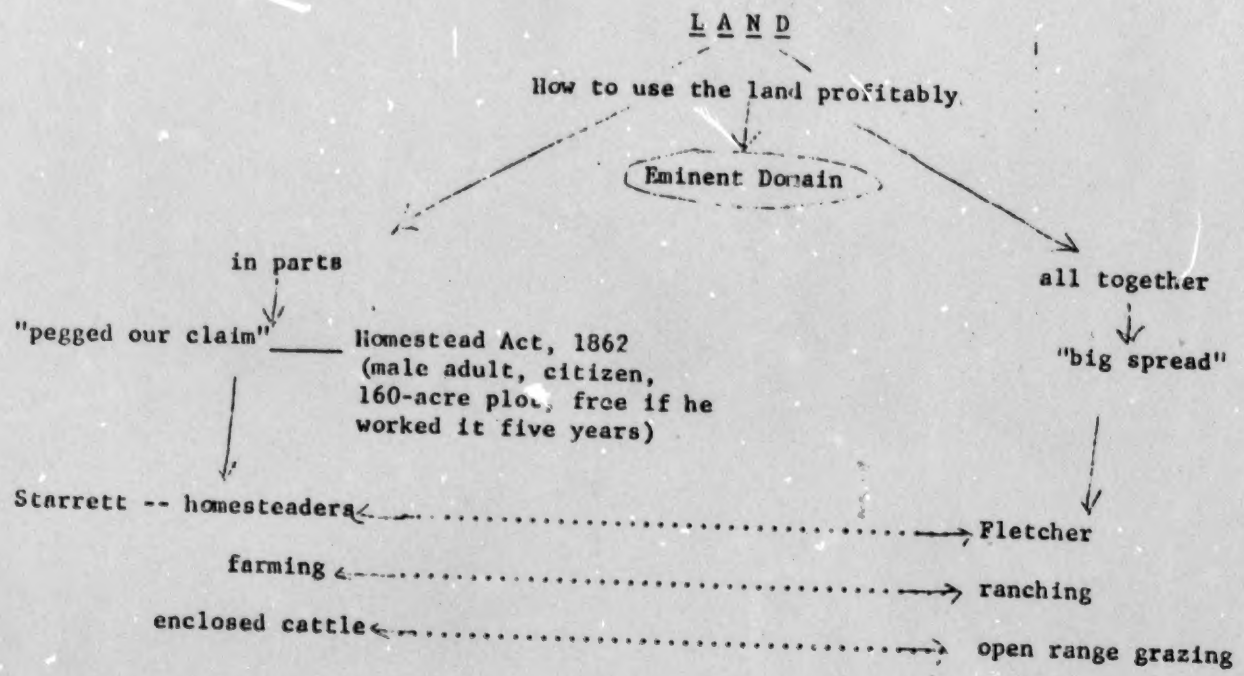


Figure 6
(READING GUIDE to accompany instructional framework "Land")

(A3) * Who are the homesteaders?

Directions: List the names of the homesteaders below and find the place in the book that describes each. Note the page number and paragraph opposite each name.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Who are on Fletcher's side?

Directions: List the names of those who are on Fletcher's side and find the place in the book that describes each. Note the page and paragraph number opposite each name.

1. _____
2. _____
3. _____
4. _____

(B18) * More Directions: After your group has found the above information, decide among you which character each of you will choose and write a short paragraph of description in your own words for that character. Decide which character you want so no two group members have the same character. Turn in the finished paragraph tomorrow.

Figure 7

(READING GUIDE: Directed Reading for Detail, Chapters 1 & 2 of Shane)

Directions: First try to answer as many of the following questions for yourself on your own paper in short answers. Then after you have looked them all over and tried your best, finish the rest with the other members in your group. Page and paragraph numbers are after each question to help you find the place in your book. Don't worry about the funny numbers and letters and asterisks to the left of each question. They are for your teacher's use.

(A1, A16) * 1. In the last sentence on the first page, which finishes on top of page two, and going into the first paragraph on page two, many first consonants are repeated in words close to each other. Find the four combinations of them and list them. (p. 1, paragraph 4 - p. 2, paragraph 1)

(F45) *** 2. How does the repetition of first consonants (above question) affect you when you read the paragraph? (p. 2. paragraph 1)

(C27) ** 3. The person telling the story keeps talking about a "chill," or a physical
(E43) *** feeling of cold that comes over him. What causes it each time he mentions it? (2,3; 3,3; 4,1; 4,6; 16,2; 16,7; and 17,3)

(A10) * 4. When the stranger got off his horse, he did it in a certain way. Be
(B21) * able to show to your group members how he did it. What does this way
(C26) ** of "dismounting" show about his past? (3,7)

(C25) ** 5. Why did the stranger let the horse drink the water from the trough before he drank some? (3,7)

(C27) ** 6. What do the references to the petunias tell us about the stranger?
(E43) *** (3,3; 4,1)

(E43) *** 7. What do you suppose father has "on his mind" when he tries to get the
(F53) *** stranger to stay? (4,5; 5,1-3) You may have to wait until later on in the book to figure this one out.

(A1) * 8. What did Shane say that pleased the boy? (5,7-8)

(A5) * 9. What did mother do that was "unpredictable?" (6,2)

(A13) * 10. What is the "pattern" of the supper talk? (6,5) Describe it in your
(B18) * own words.
(E39) ***

(B22) ** 11. In what way does Bob describe Shane's past? To what does he compare it? (bottom 6-top 7) This question is really a continuation of #10.

(A1) * 12. What was "no trick" for Shane? (7,1) Copy the words from the paragraph that state what "That" means.

(C25) ** 13. What is the difference between Fletcher's way of raising beef and Starrett's way? (7,4-5)

(A5) * 14. What is the problem that Starrett is giving Fletcher? (bottom 7-top 8)

Complete the following statements by choosing the one best answer for each statement from the four choices (a, b, c, or d).

(C27) ** (E38) ** (E41) ** (F45) ***

15. Joe Starrett learned that Shane was a good man ("special brand," "straight grain clear through") by using his (8,5)
    a. logic
    b. knowledge of farming
    c. past experience with people
    d. conversations with Shane

(C26) ** (E36) ** (E41) ** (F45) ***

16. Marian liked Shane but had some fears about him. (8,8). She was using her
    a. knowledge of human beings
    b. woman's intuition
    c. observation of Shane's physical appearance
    d. all of the above

(C27) **

17. How did Marian (Mother) know that Shane must have come from "Tennessee or some such place?" (9,3)

(F53) ***

18. What made Marian "giggle?" (9,5)

(B20) *

19. What meant "more?" (9,5)

(C27) ** (C28) **

20. What made Marian "whisk" back to the stove? Why is <u>whisked</u> a good word here? (9,5)

Figure 9
(READING GUIDE: Description in Shane)

(A5) * Activity I

Directions: With the other members of your group, locate in the first twenty pages of Shane all the places where a facial physical reaction is noted, especially of mouth, lips, eye movement, lines in the face.

----------(cut on this line)----------

Activity II

The following list should contain most of the physical (facial) reactions you have found in Chapters 1 & 2 of Shane. Use it to check your list.

(p. 4) "tiny wrinkles around his eyes"
(p. 4) eyes "still and steady"
(p. 4) "eyes boring at father"
(p. 10) "looked pleadingly"
(p. 10) "lips tightened"
(p. 11) "crinkled her nose"
(p. 11) "softened the lean ridges of his face"
(p. 14) "glanced sideways"
(p. 15) "lips folding in tight line"
(p. 15) "eyes lost their sharp focus" "some deep pain in them"
(p. 17) "eyes following father with a strange wildness in them"
(p. 18) "father winced"
(p. 18) "blink several times" "eyes were misty"
(p. 19) "eyes met over the top of the stump and held"
(p. 19) "with a grim little smile pulling at his mouth"
(p. 20) "face was a deep pink"

(E43) ** More directions: Now discuss in your group what the emotional cause or feeling was that brought about the above facial reactions. Appoint someone in your group to write down the cause of each physical reaction.

(C24) ** What problem has brought on the emotional cause of each physical reaction?

N.B. The above should be cut on the line between activities and distributed in two stages.

Figure 10

(READING GUIDE: Character traits. Character of Marian in Shane.)

Directions: From what we notice of a book character's actions and words, we can eventually form a picture of a real person, and we then can describe that person by using certain adjectives that refer to character "traits" in that person.

The following adjectives are listed for you; they describe Marian. The numbers after each adjective are the page numbers where we can find the action, conversation or statements by the teller of the story (Marian's son, Chris) that give us the idea for each trait in Marian's personality or character.

In your group, after looking up each of these adjectives in the dictionary, discuss where each of these ideas is located and copy down the words from the book that prove that each adjective is a fair description of Marian. The first one is done for you.

coy (means "pretending shyness or modesty")
(p. 9, paragraph 5: "Mother gave what in a girl I would have called a giggle. 'If I'm any judge of men,' she said, 'that means more.' And she whisked back to the stove.")

persuasive (pp. 10-11)

charming (pp. 19-20)

flattering (pp. 11, 19)

spiteful (p. 19; p. 20, paragraphs 5-7; p. 20, paragraph 8)

wise, prudent (p. 78)

loving, faithful and loyal (p. 80)

Figure 13

IDEAS FOR ADDITIONAL REASONING GUIDES

The following questions will lead the teacher to additional ideas that he can construct into reasoning guides or reading guides for the novel Shane.

1. Why didn't Fletcher have any family? Do you think the author wants us to get some impression of him, contrasted with Joe Starrett, relative to this fact?

2. Would it be possible, still today, to have a setting like this? Have students project their present CH-UH form of life style to this sort of out-west situation. (ref. to #6 below)

3. What about the mountains? Does Shane draw strength from them? (possible biblical reference)

4. Why did Shane start the job with the stump without being asked? Does this action compare with his going it alone in the final fight?

5. Why did Joe ask Marion to get Shane to stay, even though he knew that Marion was the one most aware of what they were doing to Shane by enlisting his aid? Does this suggestion of ruthlessness on Joe's part make him similar to Fletcher?

6. What was it in Marion's personality and character, stemming from her experience and background, that prepared her for being an effective pioneer wife? (ref. #2 above)

7. Why was Joe Starrett the natural leader of the homesteaders? How was he different from the rest of them?

8. Notice the neutrality of the storekeepers and townsmen. Why did they of necessity have to be uninvolved in the political dispute between the homesteaders and Fletcher?

9. When the tense situations of plot take place, the conversations become characteristically terse, presented rapidly. Exploring the depth of meaning and subtleties in these places will profit the students in their knowledge of character development.

10. What became of Shane after he left the town?

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STUDY GUIDE - SHANE Chapter 4 Name_____Per._____

dark solitude	subdued and quiet	a bantering tone
essential substance	blurted out	wanted desperately
far off and unapproachable	bantering tone	stockman
more vibrant	awkwardness	cowpuncher
a closed and guarded past	meanest task	tophand
wry amusement	some firm forging	indefinable fashion
allegiance	cartridge belt	singleness of dedication
Regular Army issue	fiddle-footed	holstered Colt
ditching the field		

I. An adjective tells about a noun. From your reading so far, think of three adjectives to describe the four main characters.

_____		_____	
_____	Marian	_____	Bob
_____		_____	
_____		_____	
_____	Joe	_____	Shane
_____		_____	

II. Match up the words that mean almost the same

Column I	Column II
cowboy	devotion
holster	alone
dedication	cold to others
solitude	cowpuncher
blurted	yelled
unapproachable	leather case

III. Underline the nouns and circle the adjectives.

dark solitude	holstered colt	cartridge belt
wry amusement	bantering tone	a closed and guarded past

IV. Underline the verb and write the adverb.

a. She talked continually. _____

b. The words blurted out. _____

c. The cowpuncher wanted desperately to succeed. _____

d. Cowboys walk awkwardly in leather chaps. _____

e. They sang vibrantly all evening. _____

f. Shane carefully explained to Bob about the movements of using a gun. _____

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STUDY GUIDE -- SHANE Chapter 4, page 2 Name_____Per._____

V. Why do you think Shane chose a particular chair at the table? _____

VI. How did the ranchers make up their minds about Shane? _____

VII. How would you have made up your mind about Shane?_____

VIII. Father believed in respecting the individual. He told Bob not to ask Shane about his gun. What other time did Father respect Shane?

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STUDY GUIDE -- SHANE Chapter 5 Name_____ Per._____

had reckoned
first cutting of alfalfa
stowed away
scowling
controlled breeding
was inherent in him
hefted the old gun
tucked away unforgettably
vaulting
padded back
recurrent trouble
Sioux reservation
would speculate
conscious alertness
toyed with the hammer
the first cutting edge of cold
several surly older men
constant shrewd ways
rollicking fashion
conjured up
would wrangle over methods
railroad spur
looked gravely
empty cylinder
skulking Indian

I. Words are changed by prefixes and suffixes. The word affix means either prefix or suffix or both. It is a word part attached or fixed to a root word to build a new word. Fill in the blanks with the correct root or affix.

Word	Root	Prefix	Suffix
reckoned	reckon		ed
unforgettable	_____	_____	_____
recount	_____	_____	
alertness	_____		_____
controlled	_____		_____

II. To demonstrate the variety of information which can be found in your dictionary, find these answers.

a. What is the synonym for scowling?_____

b. Which syllable gets the primary accent in unforgettable?_____
Mark both the primary and secondary accent._____

c. How many syllables are there in alfalfa?_____

d. How many meanings does hefty have?_____ What are they?_____
_____

e. How would you pronounce wrangle?_____ Why is this a more interesting way of speaking than using "argue"?_____
_____

f. Write the way Sioux is pronounced._____ What does the name mean?_____

g. What is the antonym of "empty".

III. Words are changed by their prefixes and suffixes. Draw lines to the meanings of the boxed affixes.

fashionable	adj.	like, in that manner
fashionably	adv.	again
fashionableness	n.	full of
refashion	v.	state of, quality of
unfashionable	adj.	not

IV. The author uses colorful words to give a more meaningful picture to the reader. How did he express the following?

Page 39: The ditching Father thought would take him most of the summer.

_____

_____

Page 39: The alfalfa was stored away. _____

_____

_____

Page 39: We would have enough animal food. _____

_____

_____

V. What happens when Fletcher goes away on a long business trip? _____

_____

VI. On page 40 find some descriptive words which show that Shane was a fine horseman. _____

Add three more adjectives to tell how you feel about Shane. _____

_____

VII. From what you know of Shane, what does he want Bob to know about guns?

_____

Page 44: Why is this very important to him? _____

_____

VIII. So far in the story, how has Shane's conscious alertness been shown in his actions? _____

_____

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STUDY GUIDE -- SHANE Chapter 6 Name_____Per._____

guaranteed	sufferance	querulous
disappointed	veer	mule-skinner
stage and freighting	brace	deliberately
arguing amiably	prevailing	realm of prestige
stray drummers	annoyance	involuntarily

I. Fill in the blanks to make a word.

__(oy) young man

(oi) __ __ covered with oil

(oy) __ __ e r a seafood

__ (oi) __ y loud

__ __ c (oy) wooden duck

__ __ __ (oi) c e be glad

s __ __ (oy) __ __ c e a nuisance

d __ __ s __ __ (oi) nt __ __
your hopes are gone

II. Use the dictionary to find at least two meanings for the following underlined words. Circle the meaning as used in Shane.

Page 46 He rented rooms to stray drummers. _____

_____

Page 51 I'll brace him myself. _____

_____

III. Use the following words to complete the sentences below.

arguing amiably	sufferance	deliberately
stage and freight	querulous wife	realm of prestige

1. The neighboring farmers were _____.
2. Fletcher believed that this valley was his _____.
3. One farmer refused to discuss Shane with his_____.
4. Ernie Wright went down to the _____to get a trunk.
5. Being farmers in the valley made us feel that Fletcher allowed us to exist by his _____.
6. Morgan _____started putting down the farmers by making fun of them.

IV. . What did the cowboys do as soon as Shane and Bob started for town?

Page 50
Para. 5 _____

_____

_____

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STUDY GUIDE -- SHANE Chapter 6, page 2 Name_____Per._____

V. Give two reasons why Shane didn't want to fight Chris this time although Chris had a fight in mind._____

VI. Why do you think Chris' companion left town when he saw Shane?_____

Page 51

VII. Grafton and Ernie predict_____

Page 54
Para. 6

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STUDY GUIDE -- SHANE Chapter 7 Name_____Per.____

proportion	insolent interest	slewing around
shrewd	alert	circular
irritated	turn	sarcasm
sprawling figure	rear	self-sufficient
formal	covey of men	conscious
primed to rowel	impartial	constrained

I. Arrange each group of letters to make a word that fits the definition in which one or two vowels are followed by r.

1. rltae _ _ _ _ _ _ prepared for action
2. toooprprni _ _ _ _ _ _ _ _ _ _ _ _ size or amount
3. rtdeitria _ _ _ _ _ _ _ _ _ _ _ _ to annoy or stir to anger
4. untr _ _ _ _ _ rotate
5. talramipi _ _ _ _ _ _ _ _ _ _ _ not biased but fair
6. erups _ _ _ _ _ _ a small bag or case to hold money
7. ccrrauil _ _ _ _ _ _ _ _ _ round
8. mfraol _ _ _ _ _ _ _ correct custom, evening dress
9. csasmra _ _ _ _ _ _ _ _ harsh or bitter words
10. trypal _ _ _ _ _ _ _ not wholly

II. Circle the letters that make one sound.

shrewd	primed	conscious
sprawling	slewing	covey

III. Underline the group of words that mean almost the same thing.

covey of men -- houseful of people, bird men, group of men

self-sufficient feeling -- feeling adequate, feeling full, feeling kind

shrewd -- a small animal, sharp and quick, bad joke

a rowel -- first coat of paint, a trowel, horseman's spur

slewing around -- to swing around, in a swamp, detective working

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STUDY GUIDE -- SHANE Chapter 7, page 2 Name_____Per._____

IV. What is Fletcher doing to the valley?_____

V. How did Ernie Wright and Henry Shipstead cause Shane to settle the fight?

VI. Explain the last paragraph of Chapter 7. Marian has something important to say to Joe._____